CLAY GEERDES' COMIX WAVE 112 © 1991. P. O. Box 7094, Berkeley, CA 94707. World Rights Reserved. Artwork and quoted material herein © the artists concerned. Used here for promotional purposes only. $9 for the next twelve issues. Set of back issues $ 40 postpaid.

EL VIBORA SUMMER SPECIAL, a double issue numbers 138, 139. $10 pp from J. M. Berengueuer, Plaza Beatas 3, Barcelona, Spain. Adults only. Always include an age statement when you order sex comix. Our culture allows children to have any kind of violent comic, but we still live under the shadow of colonial puritanism. The current regular issue of EL VIBORA is $9 pp. A spanish translation of Crumb's MODE O'DAY stories is in the works.

ANTI-SOCIAL TERRORIST 2 is $3.50 pp from Tom Roberts, 333 S. East Avenue, #209, Oak Park, IL 60302.

Robert Pasternak's **Acid-Man 16** is 75¢/stamp from Clay Geerdes, Box 7094, Berkeley, CA 94707. **Acid-Man 17** is $1.50 pp., a 16 page mini.

May 9, 1960. The first oral contraceptive, developed by the G. D. Searle Company, was approved by the FDA. The existence of this birth control pill is a major factor in the history of this decade. Haight-Ashbury would have been a very different place without Enovid and LSD [lysergic acid diethylamide].

Fans of police activity in Berkeley might enjoy reading a copy of **COPWATCH**. Send $2 to 2022 Blake Street, Berkeley, CA 94704 for a rundown on the latest cops and protestors action. If you have been following the story of People's Park since 1969, you'll enjoy this publication.

I wouldn't judge or condemn work purely because it's misogynistic or racist or anything else; I would judge and condemn it on whether it was interesting or boring, whether it was honest and truthful and real, or whether it was just somebody attempting to pander to some market they think is out there--somebody trying to be successful, or whatever, instead of saying what's really on their minds, dredging up what's really in there. If it's really in there, it ought to come out on paper. Better that it comes out on paper than to repress it and let it squeeze out in some rageful, angry act in the world. I never believed, and I've said this thousands of times, that drawing something in a comic book is very dangerous or harmful as far as influencing people's behavior.

--Robert Crumb, 1991.

You Crumb collectors who may not be watching **THE COMICS JOURNAL** will have to get #143. It has an interview with Crumb and the cover is reprinted from an early issue of **GOTHIC BLIMPWORKS**. I loved Gary Groth's rationalization of porn. Since he has become one of the major publishers of comic book porn through his Eros line, Gary has to retract a lot of those nasty things he used to say about underground comix in his **NOSTALGIA JOURNAL** Crumb is very candid in the interview, but will probably regret a lot of his comments later. One can only express that type of honesty at the expense of family and friends. Since a lot of the readers of TCJ are well under age, I suspect Groth is going to receive a lot of mail from outraged mothers over this issue which is not marked ADULTS ONLY on the cover. Illustrated writing about pornography which is illustrated with pornographic drawings must qualify as pornography.

The following comix are available from Yendie Boox, POB 18697, Indianapolis, IN 46218: Three minicomix--**I WAS A HORNY MUTANT'S SEX TOY #1** [$1.50], **ROGER FNORD: SEX-CRAZED TIME TRAVELER** [$1.50], and **TEEN MUTANT SEX SCRAPBOOK** [$1.25]. Two mags with color covers about **YENDIE WILDCRITTER: LITTLE MONSTER WITH ATTITUDE.** $3.50 ea. pp. Adults only. Age statement required.

SOLUS 1 has a nice picture of the late Dave Sheridan in it and **#2** has what might be a nude shot of Clara Bow on the back page. You can get both these from Steve Mowrey, 155 Grosvenor, Athens, OH 45701. $5 and a couple of stamps.

ACTORS

Actors have a tough time of it. I feel for them. They can't age as the rest of us do. They are condemned to see themselves much larger than life and to live in the public eye. To see oneself on the giant screen is to see every flaw magnified a thousand times. That first wrinkle looks like a fold in the drapery. Moles or other facial imperfections are monstrous. The actor cannot escape. He is his image. Everywhere he goes he is one of the visible people in contrast to the rest of us. We are free to walk the streets in comfortable anonymity, to sit in coffeehouses and think out own thoughts sans the stares and whispers. It's such a funny business acting. I was associated with a couple of theaters some years ago and I became accustomed to actors and their psychological problems. To be is to be seen. Actors need to exhibit themselves, but they want to do this within the safe camouflage of a role. It is not the actor onstage, but Hamlet. If everyone is after an actor, he is successful and on top of it economically, but he is likely to say he has no privacy. Why can't they leave me alone? I'm eating my dinner, for Christ's sake! This is no time to ask for an autograph. If, on the other hand, the actor was sitting in a restaurant and everyone ignored him, he would wonder why no one was looking. Don't they know who I am? If an actor is treated like any other customer, he is likely to jump on the host for not recognizing him and giving him his due. The truth is most actors are not recognized on the street. Like all of us, they are known in context. Few people recognized Marilyn Monroe when she went shopping in her sweats and sunglasses. People know the movie image, not the person. These days television personalities are far more likely to be recognized publicly than those from the movies.

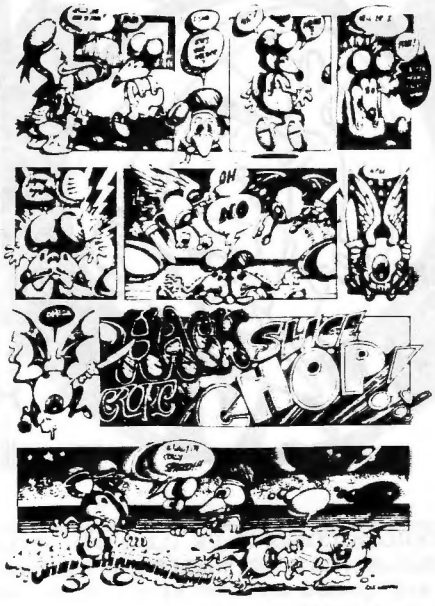
But then American society, literary or lay, tends to be humorless. What other culture could have produced someone like Hemingway and not seen the joke?

--Gore Vidal

What do you know when you hear a car alarm go off at two in the morning? You know a Yuppie has infiltrated your neighborhood, one for whom a car is more important than his or her neighbor's peace of mind. Yups never understand why no one calls the police when their expensive cars are vandalized or stolen. Fact is, most people consider such a thief a hero, one who has liberated them from the noise. The car alarm is one of the biggest rip-offs of the nineties. They go off all the time and no one pays a bit of attention, least of all your average pro car popper who can smash the windshield and be in and out of the car in less than two minutes. Kids love to skateboard down the hill here in Berkeley setting off car alarms as they go. All it takes is a slight bump and the neighbors are treated to hours of noise.

ZIPPY
"HOW TO PICK UP A SURREALIST"
BILL GRIFFITH
HI.. DIDN'T I SEE YOU AT WAYNE NEWTON'S BAR MITZVAH LAST AUGUST? YOU'D REMEMBER ME! I CAME AS A DEFECTIVE C.D. PLAYER!!
NO, BUT MY PHONE NUMBER IS 555-1212!
I BELIEVE WE HAVE SOMETHING IN COMMON-- ..AN IRRATIONAL FEAR OF MARY TYLER MOORE'S FULL FRONTAL SMILE!!
I'M PRO-GRAMMABLE IN ALL THREE TIME ZONES!!
LOOK! ISN'T THAT MARILYN QUAYLE, FACE DOWN IN TH' CLAM DIP?
YES.. SHOULDN'T SOMEONE NOTIFY TH' NATIONAL GUARD?
LET'S GO UP TO MY PLACE. I JUST OPENED SOME 1981 FROOT LOOPS... THEY SHOULD HAVE A NICE CHEMICAL MOUTHFEEL BY NOW--
HONEY, YOU'RE CAREENING DOWN TH' CORRECT BOWLING ALLEY!!
HAPPY NEW YEAR!
12-31
GRIFFY

Penguin Books has just released Bill Griffith's new collection of **ZIPPY. FROM A TO ZIPPY** is $12.95 at your local comic store. Bill is a former underground cartoonist now syndicated by King Features.



Rick Griffin

[June 18, 1944-August 17, 1991]

Thrown from his Harley trying to pass a van in Petaluma, California, on Thursday, August 15, 1991. Rick Griffin died at Santa Rosa Memorial Hospital two days later. Born in Los Angeles, his early love was surfing. Earliest cartoons appeared in SURFER magazine. These were reprinted in TALES OF THE TUBE. Did Hot Rod cartoons and Surftoons for Big Daddy Roth. Designed dance posters for Fillmore and Avalon in late sixties and was partially responsible for the unique look of the period. His lettering influenced many. His company was known as Berkeley Bonaparte. Did album covers for the Grateful Dead and designed the logo of the Rolling Stones. His work appeared in MAN FROM UTOPIA, GOSPEL OF ST. JOHN, and numerous underground comix. He was one of the ZAP gang from #2 on. See his work in SNATCH, YELLOW DOG 2 and 8, BOGEYMAN 2 and 3, KING BEE, SAN FRANCISCO COMIC BOOK 2 and others. He was associated with the San Francisco ORACLE for a short time and did an Indian cover and a pull-out poster which epitomized the Haight-Ashbury period. Griffin loved to assimilate American trademarks and images into his work and was strongly influenced by the MAD work of Bill Elder. His incorporation of Archie in a drawing printed in an issue of YELLOW DOG stimulated the usual lawsuit threat from John Goldwater. Griffin's art may be seen in any of several collections of Haight-Ashbury poster art as well as in recent books about the Grateful Dead and The Rolling Stones.